

# The Birth of Venus.

## Mythological Ode.

English version by  
Dr Th. Baker.

(Paul Collin.)

GABRIEL FAURÉ. Op. 29.

Andante. (♩ = 72.)

Piano.

*pp legato*

*m.d.*

*dolce*

①

First system of musical notation, measures 1-2. Treble clef, key of D major. Measure 1 has a whole rest in the treble and a complex bass line. Measure 2 continues the bass line with a slur over the last two notes. A fermata is placed over the first measure of the bass line.

Second system of musical notation, measures 3-4. Treble clef, key of D major. Measure 3 has a whole rest in the treble and a complex bass line. Measure 4 continues the bass line with a slur over the last two notes. A fermata is placed over the first measure of the bass line.

*m. d.*

Third system of musical notation, measures 5-6. Treble clef, key of D major. Measure 5 has a whole rest in the treble and a complex bass line. Measure 6 continues the bass line with a slur over the last two notes. A fermata is placed over the first measure of the bass line.

Fourth system of musical notation, measures 7-8. Treble clef, key of D major. Measure 7 has a whole rest in the treble and a complex bass line. Measure 8 continues the bass line with a slur over the last two notes. A fermata is placed over the first measure of the bass line.

*sempre dolce*

②

*legato*

Fifth system of musical notation, measures 9-10. Treble clef, key of D major. Measure 9 has a whole rest in the treble and a complex bass line. Measure 10 continues the bass line with a slur over the last two notes. A fermata is placed over the first measure of the bass line.

Sixth system of musical notation, measures 11-12. Treble clef, key of D major. Measure 11 has a whole rest in the treble and a complex bass line. Measure 12 continues the bass line with a slur over the last two notes. A fermata is placed over the first measure of the bass line.

First system of musical notation. The right hand plays a continuous eighth-note pattern. The left hand plays a similar pattern. A *p subito* marking appears in the right hand.

Second system of musical notation. The right hand features a *cresc.* marking. The left hand has a *f* marking. The system concludes with an *espr.* marking and a fermata.

Third system of musical notation. The right hand begins with a *mf* marking. Both hands feature a *Rea.* marking and an asterisk (\*) below the staff.

Fourth system of musical notation. The right hand starts with a circled 3 (3) and a *p* marking. Both hands continue with the eighth-note patterns.

Fifth system of musical notation. The right hand has a *p* marking. Both hands continue with the eighth-note patterns.

Sixth system of musical notation. Both hands continue with the eighth-note patterns. The right hand has a *p* marking.

④

*cresc.*

*f*

*ff*

*mf*

*dim.*

*p*

*espress.*

*cresc.*

*p.*

⑤ **Recitative.**  
Mezzo Soprano.

Sist-ers all! Neptune's gleaming daughters! Why thro' our abode 'neath the

Hath so sud - den, so      ten - der a thrill e - ven

**gone?**

Why do the silent caverns of the ocean

**So**

*poco a poco cresc.*

trem - bling - ly re - spond \_\_\_\_\_ to a sigh all un -

*poco a poco cresc.*

⑥

known?

SOPRANO. *p dolce*  
Au - ro - ra's

ALTO. *p dolce*  
Au - ro - ra's

*m. d.*

*f* *p*

splen - - - - - dor

splen - - - - - dor

TENOR. *divisi pp*  
Au - ro - ra's

BASS. *divisi pp*  
Au - ro - ra's

*A*

Ne'er yet in ra - diant glow so

Ne'er yet in ra - diant glow so

splen -

splen -

*dolciss.*

The first system of the musical score consists of four staves. The top two staves are vocal parts with lyrics. The third staff is a piano accompaniment with a melodic line marked *dolciss.* and a sustained bass line. The bottom staff is a piano accompaniment with a rhythmic pattern of eighth notes.

ten - - - der Up - on the

ten - - - der Up - on the

dor On

dor On

The second system of the musical score consists of four staves. The top two staves are vocal parts with lyrics. The third staff is a piano accompaniment with a melodic line and a sustained bass line. The bottom staff is a piano accompaniment with a rhythmic pattern of eighth notes.

8 *mf*

a - zure wave\_ did shine,

*mf*

a - zure wave\_ did shine,

*mf*

wave\_ did shine,

*mf*

On wave did shine,

*f*

*p*

up - on the a - zure wave did

*p*

up - on the a - zure wave did

*p*

up - on the a - zure wave did

*p*

up - on the a - zure wave did

*p*

up - on the a - zure wave did

⑦

shine;

And on-ward

shine;

And on-ward

shine;

shine;

*sempre dolce*



thrill - ing 'Neath arch - ing skies The ech - o

thrill - ing 'Neath arch - ing skies The ech - o

will - ing Bears on sweet sighs, The air o'er -

will - ing Bears on sweet sighs, The air o'er -

The ech - o will - ing

The ech - o will - ing

fill - ing With words of love, of love di -

fill - ing With words of love, of love di -

The air o'er - fill - ing With words of love, of love di -

The air o'er - fill - ing With words of love, of love di -

*B p*

*pp*

*p subito*

*mf*

*p*

⑧

vine! Yon *pp* skies, the  
 vine! *pp* Yon skies, the  
 vine! *pp* Yon skies, the  
 vine! Yon skies,

*mf*

earth and o - - cean, Lo! how they all u -  
 earth and o - - cean, Lo! how they all u -  
 earth and o - - cean, Lo! how they all u -  
 earth and o - - cean, Lo! how they all u -

nite In won - - der - ing e -  
 nite In won - - der - ing e -  
 nite In won - der - ing e -  
 nite In won - der - ing e -

*p*

mo - tion, in won - der - ing e -

mo - tion, I. in won - der - ing e -

mo - tion, in won - der - ing e -

mo - tion, in won - der - ing e -

mo - tion, in joy and rare de -

mo - in e - mo - tion in joy and rare de -

mo - - - - - tion, in joy and and rare de -

In joy and rare de -

In joy and rare de -

*f* *ff*

*p* light!

*p* light!

*p* light!

*p* light!

*molto dimin.*

14994

**C** *pp*  
For a mar - vel is near - ing,

*pp*  
For a mar - vel is near - ing, -

*pp*  
For a mar - vel is near - ing,

*pp*  
For a mar - vel is near - ing,

**C**

⑩

*p*  
That all dim - ly the world en - rap - tur'd doth fore - know,

*p*  
That all dim - ly the world en - rap - tur'd doth fore - know,

*p*  
That all dim - ly the world en - rap - tur'd doth fore - know,

*p*  
That all dim - ly the world en - rap - tur'd doth fore - know,

(♩ = 76)

To her - ald whose ap - pear - ing

To her - ald whose ap - pear - ing

To her - ald whose ap - pear - ing

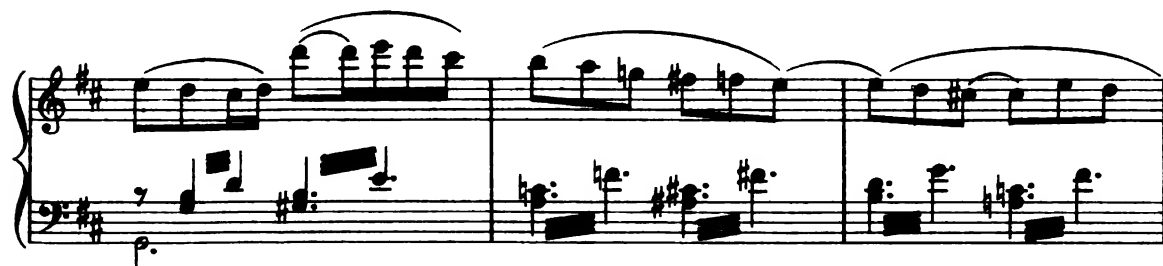
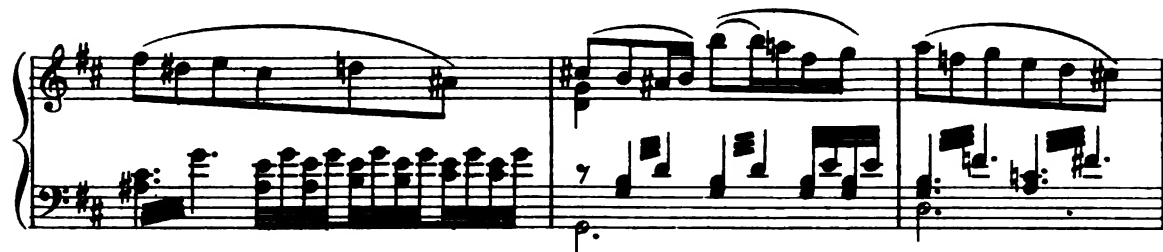
To her - ald whose ap - pear - ing

Cre - a - tion is a - glow!

Cre - a - tion is a - glow!

Cre - a - tion is a - glow!

Cre - a - tion is a - glow!

⑪ *con grazia*

pp *espressivo*

First system of a piano score. The right hand features a series of chords and single notes, while the left hand plays a continuous eighth-note pattern. The tempo and dynamics are marked 'pp' and 'espressivo'.

Second system of the piano score. It begins with a measure marked with a circled '12'. The right hand continues with chords and moving lines, and the left hand maintains its eighth-note accompaniment.

Third system of the piano score. The right hand features a melodic line with slurs, and the left hand continues with eighth-note accompaniment. A 'p' dynamic marking is present.

Fourth system of the piano score. The right hand has a melodic line with slurs, and the left hand continues with eighth-note accompaniment. The key signature changes to two flats.

Fifth system of the piano score. It begins with a measure marked with a circled '13'. The right hand has a melodic line with slurs, and the left hand continues with eighth-note accompaniment.

Sixth system of the piano score. The right hand has a melodic line with slurs, and the left hand continues with eighth-note accompaniment. The key signature changes to one flat.

First system of the musical score. It features a treble and bass staff. The treble staff has a melodic line with some grace notes and a crescendo marking. The bass staff has a more rhythmic accompaniment. The key signature has two sharps (F# and C#).

Second system of the musical score. It begins with a tempo change marked (14) *Più mosso*. (♩ = 108.) The system includes a forte (*f*) dynamic in the bass staff and a piano (*pp subito*) dynamic in the treble staff. The key signature changes to one sharp (F#).

Third system of the musical score. It shows a dynamic shift from *f* to *p* in the treble staff and *pp* in the bass staff. The key signature remains one sharp (F#).

Fourth system of the musical score. It includes the instruction *animando sempre* and a crescendo (*cresc.*) marking. The dynamics range from *f* to *p*. The key signature remains one sharp (F#).

Fifth system of the musical score. It begins with the tempo marking *molto*. The system shows a dynamic shift from *f* to *p*. The key signature changes to one flat (Bb).

Sixth system of the musical score. It starts with a tempo marking (♩ = 126.) and includes a dynamic shift from *f* to *p*. The key signature remains one flat (Bb).



sf

cresc.

cresc.

f

pp

Moderato (♩ = 72)

15

ff

SOPRANO.

ALTO.

It is here!

It is here!

pp

How the mar - - - vel un-veils to our

How the mar - - - vel un-veils to our

*p* It is here! \_\_\_\_\_

*p* It is here! \_\_\_\_\_

*dol.*

Detailed description: This system contains the first two systems of music. The first system has two vocal staves and a piano accompaniment. The vocal staves have lyrics 'How the mar - - - vel un-veils to our' with a trill (s) on the final note. The piano accompaniment has a melody in the right hand and a bass line in the left hand. The second system is similar but includes a piano (p) dynamic marking. The third system shows the vocal staves with the lyrics 'It is here!' followed by a line for the singer to write. The piano accompaniment continues with a piano (p) dynamic marking. The fourth system shows the piano accompaniment with a 'dol.' (dolando) marking, indicating a change in tempo.

gaz - - - es! Our Fa - ther, Nep - tune,

gaz - - - es! Our Fa - ther, Nep - tune,

*p* How the mar - vel un-veils to our gaz - - - es!

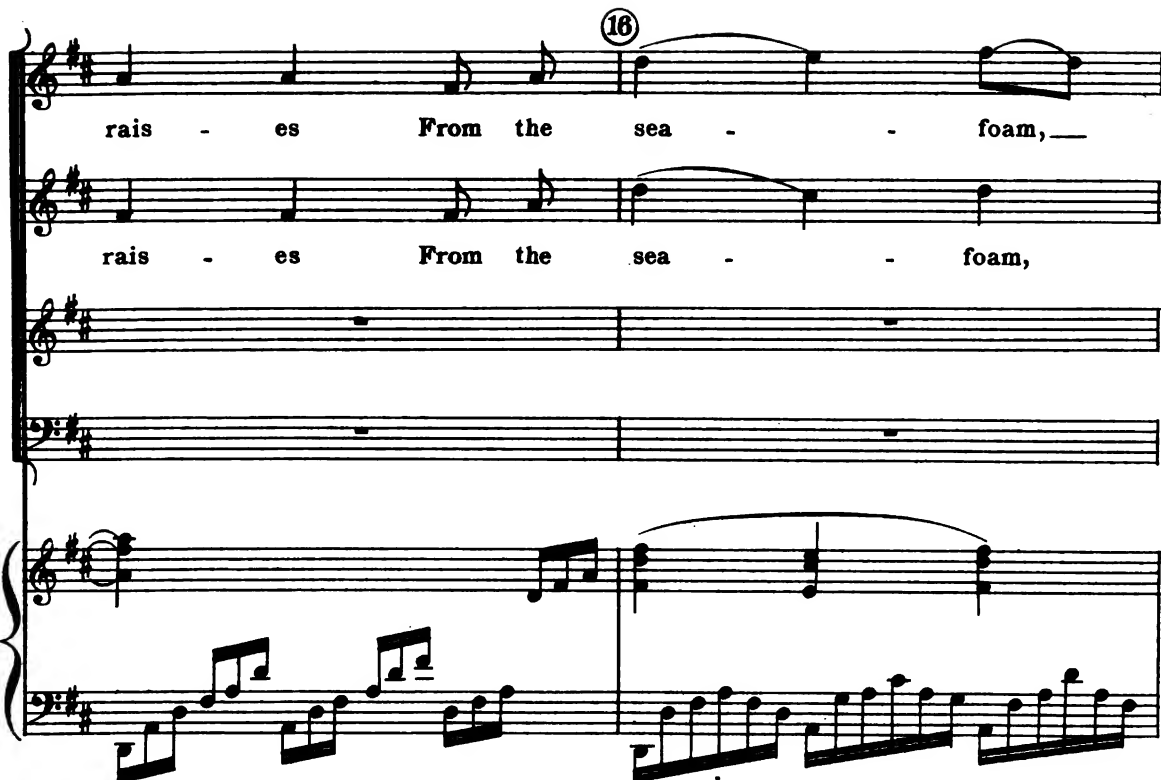
*p* How the mar - vel un-veils to our gaz - - - es!

Detailed description: This system contains the next two systems of music. The first system has two vocal staves and a piano accompaniment. The vocal staves have lyrics 'gaz - - - es! Our Fa - ther, Nep - tune,'. The piano accompaniment has a melody in the right hand and a bass line in the left hand. The second system is similar but includes a piano (p) dynamic marking. The third system shows the vocal staves with the lyrics 'How the mar - vel un-veils to our gaz - - - es!' with a trill (s) on the final note. The piano accompaniment continues with a piano (p) dynamic marking. The fourth system shows the piano accompaniment with a piano (p) dynamic marking and a trill (s) on the final note.

16

rais - es From the sea - foam, —

rais - es From the sea - foam,



where — gen - tly the tide — he hath

where — gen - tly the tide — he hath



riv'n,  
 riv'n,  
*mf*  
 Yon - der beau - ty su  
 Yon - der beau - ty su  
*cresc.*  
*f*  
*Dp*  
 Yon - der beau - ty su - per  
 Yon - der beau ty su - per  
 per - nal, yon - der beau - ty su  
 per - nal, yon - der beau - ty su  
*p*  
 nal, And like a ray, its  
 nal, And like a ray, its  
 per - nal, And like a  
 per - nal,

Musical score for a song, featuring vocal staves and piano accompaniment. The score includes lyrics and musical notation with various dynamics and articulations.

charm a - maz - es Earth and

charm a - maz - es Earth and

ray, its charm a - maz - es Earth and

a - maz - es Earth and

Heav'n! Charm e - ter - - nal!

Heav'n! Charm e - ter - - nal!

Heav'n! Charm e - ter - - nal!

Heav'n! Charm e - ter - - nal!

*cresc.*

*f* Charm e - ter - - -

*f* Charm e - ter - - -

*f* Charm e - ter - - -

*f* Charm e - ter - - -

*sf dim.* nal!

*sf dim.* nal!

*sf dim.* nal!

*sf dim.* nal!

BASSI.

*mf* Wait ye in

*p* *m.d.* *m.d.*

si - lence, Earth and skies,

Hark in awe, while the king of gods doth raise his voice.

*dim.*

①9

Andante. (♩ = 80.)

Jupiter. *mf*

A - rise! a - rise! 'Tis Jove him - self, O Ve - nus, who doth

The first system of the musical score. The vocal line (bass clef) begins with a rest, followed by the lyrics "A - rise! a - rise! 'Tis Jove him - self, O Ve - nus, who doth". The piano accompaniment (treble and bass clefs) starts with a *mf* dynamic and a crescendo hairpin. The key signature has one flat (B-flat major or D minor), and the time signature is common time (C).

call thee! To a throne on O - lym - pus he bids thee as -

The second system of the musical score. The vocal line continues with the lyrics "call thee! To a throne on O - lym - pus he bids thee as -". The piano accompaniment features a *p* dynamic. The key signature changes to two flats (B-flat major or D minor), and the time signature remains common time (C).

cend; Thy sta - tion is be - side the gods, like them im -

The third system of the musical score. The vocal line continues with the lyrics "cend; Thy sta - tion is be - side the gods, like them im -". The piano accompaniment features a *f* dynamic and a crescendo hairpin. The key signature changes to three flats (B-flat major or D minor), and the time signature remains common time (C).

mor - tal, And be thy name a - dor'd like mine, till time shall

The fourth system of the musical score. The vocal line continues with the lyrics "mor - tal, And be thy name a - dor'd like mine, till time shall". The piano accompaniment features a *pp* dynamic and a crescendo hairpin. The key signature changes to four flats (B-flat major or D minor), and the time signature remains common time (C). The system ends with a double bar line and a repeat sign.



Moderato. (♩ = 66.)

*p dolce*

end! Thou ra-diant child of O - cean, Or

thee shall Love be born! — En - ter th'a-bode of plea-sure, Heav'n t'adorn!

(21) *p* (♩ = 72.)  
To thee I give as earth-ly

dow - er, On thee bestow with - in the skies, A nev - er -

fail - ing, heal - ing — pow - er: To rav - ish

*dolce.*

ev - 'ry heart, — by rav - ish - ing all

22 eyes!

*dolce*

*p sempre*

For in ev - 'ry soul — shall thy kiss - es Wake un - end - ing,

*sempre dolce*

rap - tur - ous joy, And they whose hearts thy flame ca -

ress - es Shall re - joice in its burn - ing pow'r un - til they

die.

Thou shalt be - stow on youth - ful

bo - soms — The fair - est dreams of new de - light, Thou shalt

bear of Spring-tide the blos - soms E'en to

*dolce*

hearts grow - ing old, whence joy is tak - ing

flight.

*mf*

May thy

*p e legato* *cresc.* *sf* *p*

reign be vic - to - rious, Ev - er glo - rious!

*mf* *dim.*

By thy pow'r may the shad - ow of pain be de -

(25) *dolce*

fied, E'en tears thy

*cresc. p*

charm be - guil - ing In - to smil - ing! Ap - pear!

*f* *cresc. molto*

where thou shalt come, sor - row ne'er can a - bide!

*mf*

Take from mor - tals their

sad - ness, On thy way — o'er the lands,

Be - stow on them — thy glad - ness,

*p dolce*

*b. sempre p*

*dolce sempre e legatissimo*

be - stow — on them — thy

glad - ness, be - stow on them thy

*cresc.*

*p*

glad - ness With boun - teous hands!

*f*

*Allegro moderato (♩ = 126)*

*p*

## Chorus.

*f*

Hail, then, all hail, god - dess as -

Hail, then, all hail, god - dess as -

Hail, then, all hail, god - dess as -

Hail, then, all hail, god - dess as -

cend - ing!

cend - ing!

cend - ing!

cend - ing!

Queen of cre - a - tion, we hail thy

Queen of cre - a - tion, we hail thy

Queen of cre - a - tion, we hail thy

Queen of cre - a - tion, we hail thy

28 *sempre f*

name! Queen of cre - a - tion,  
*sempre f*

name! Queen of cre - a - tion,  
*sempre f*

name! Queen of cre - a - tion,  
*sempre f*

name! Queen of cre - a - tion,

god - - - dess brightl All

god - - - dess brightl All

god - - - dess brightl All

god - - - dess brightl All



29  
E

hail, all hail to thee!

hail, all hail to thee!

hail, all hail to thee!

hail, all hail to thee!

*sempre f*

Hail then, all hail,

Hail then, all hail,

Hail then, all hail,

Hail then, all hail,

all hail to thee!

all hail to thee!

all hail to thee!

hail to thee!

All hail, all hail to

All hail, to thee,

All hail to

All hail to thee, all

thee! Queen of cre - a - tion,

all hail to thee, all hail!

thee, all hail, Queen of cre - a - tion,

hail to thee, all hail!

*pp*  
Loft - y thy sta - tion, Queen of cre -  
Loft - y thy sta - tion, Queen of cre -  
Loft - y thy sta - tion, Queen of cre -  
Loft - y thy sta - tion, Queen of cre -  
*pp subito*

*cresc.*  
a - tion, We hail thy name,  
*cresc.*  
a - tion, We hail thy name,  
*cresc.*  
a - tion, We hail thy name,  
*cresc.*  
a - tion, We hail thy name,  
*cresc.*

We hail thy name!  
We hail thy name!  
We hail thy name!  
We hail thy name!  
*cresc.*

Allegro moderato.

SOPR. *dolce*

All hail, hail— to

ALTO. *dolce*

All hail, to

TENOR. *dolce*

All hail, hail to

BASS. *dolce*

All hail, to

Allegro moderato. (♩ = 132)

*p*

thee! Hail, — hail, O queen of cre - a - tion!

thee! Hail, queen of all cre - a - tion!

thee! Hail, hail, O queen of cre - a - tion!

thee! Hail, queen of all cre - a - tion!

(31)

Teach ev'-ry heart the spell of thy su -

Teach ev' - ry heart the spell of thy su -

Teach ev' - ry heart the spell of thy su -

Teach ev' - ry heart the spell of thy su -

preme de - light! Bless-ings fol-low thy

preme de - light! Bless-ings fol-low thy

preme de - light! Bless-ings fol-low thy

preme de - light! Bless - ings fol-low thy

[illegible]

32

hail to thee! Queen of cre-a-tion,

hail to thee! Queen of cre-a-tion,

hail to thee! Queen of cre-a-tion,

hail to thee! Queen of cre-a-tion,

queen of cre-a-tion, all hail to thee, to

tion, all hail to thee, to

queen of cre-a-tion, all hail to thee, to

tion, all hail to thee, to

**Soli.**

(39) **G** *sempre p*

thee! Ve - nus, hear! Smile up - on us in

*sempre p*

thee! Ve - nus, hear! Smile up - on us in

*sempre p*

thee! Ve - nus, hear! Smile up - on us in

*sempre p*

thee! Ve - nus, hear! Smile up - on us in

**Chorus.**

(39) **Gpp**

Ve - nus, hear! Smile up - on us in thy

*pp*

Ve - nus, hear! Smile up - on us in thy

*pp*

Ve - nus, hear! Smile up - on us in thy

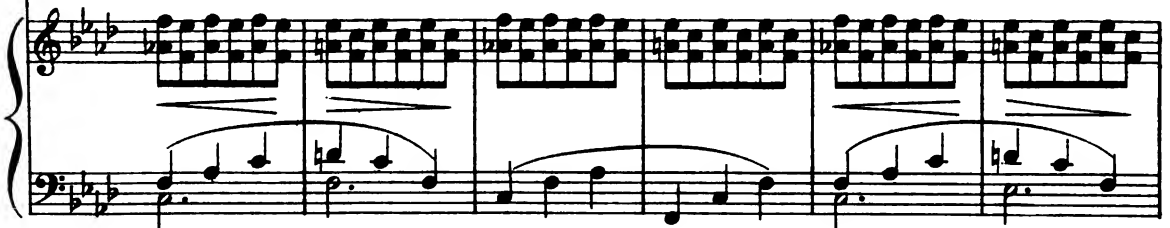
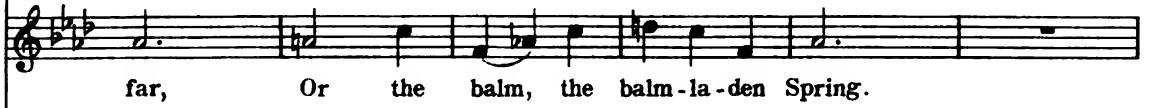
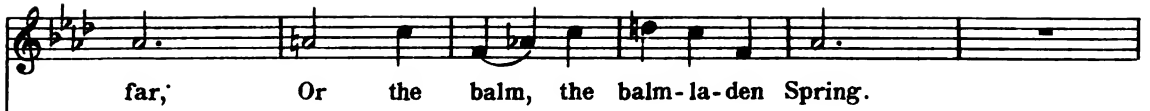
*pp*

Ve - nus, hear! Smile up - on us in thy

**G** *pp*



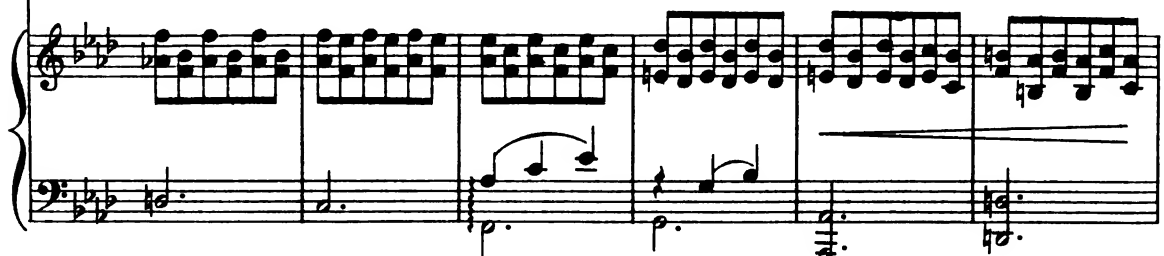




34



34



*mf***H** *dolce*

ten - - der, Rap - - tures of heav'n un-to mor-tals shall

*mf*

ten - - der,

*mf*

ten - - der,

*mf*

ten - - der,

*mf*

ten - - der,

*mf*

ten - - der,

*mf*

ten - - der,

*mf*

ten - - der,

*mf**p*



Chorus.

all hail to thee, all hail, O goddess ascending!

all hail, all hail, O goddess ascending!

all hail, all hail, O goddess ascending!

all hail, all hail O goddess ascending!

36

Teach ev'ry heart the spell of thy supreme de -

Teach ev'ry heart the spell of thy supreme de -

Teach ev'ry heart the spell of thy supreme de - *dolciss.*

Teach ev'ry heart the spell of thy supreme de -

*I sempre p*

light! Bless - ings fol - low thy

*sempre p*

light! Bless - ings fol - low thy

*sempre p*

light! Bless - ings fol - low thy

*sempre p*

light! Bless - ings fol - low thy

might, Fame be thine nev - er -

might, Fame be thine nev - er -

might, Fame be thine nev - er -

might, Fame be thine nev - er -

*mf* (37) end - - - ing! Queen of cre -

*mf* end - - - ing! Queen of cre -

*mf* end - - - ing! Queen of cre -

*mf* end - - - ing! Queen of cre -

*p*

a - - tion, queen of cre - a - tion, we hail thy

*p*

a - - - - - tion, queen of cre - a - tion, we hail thy

*p*

a - - - - - tion, queen of cre - a - tion, we hail thy

*p*

a - - - - - tion, queen of cre - a - tion, we hail thy

*mf*

might, queen of cre - a - - - - tion,

*mf*

might, queen of cre - a - - - - tion,

*mf*

might, queen of cre - a - - - - tion,

*mf*

might, queen of cre - a - - - - tion,



**Soli.**

**K**

queen of cre - a - tion, we hail thy might!

queen of cre - a - tion, we hail thy might!

queen of cre - a - tion, we hail thy might!

queen of cre - a - tion, we hail thy might!

**K**

*p*

*legato*

**Chorus.**

**38**

*mf*

Queen of cre - a - tion, god -

Queen of cre - a - tion, god -

Queen of cre - a - tion, god -

Queen of cre - a - tion, god -

*f*

*mf*

- dess bright, Queen of cre -

- dess bright, Queen of cre -

*mf*

- dess bright, Queen of cre -

- dess bright, Queen of cre -

*f*

Four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature has three sharps (F#, C#, G#). The lyrics are: a - tion, we hail thy. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

a - tion, we hail thy

a - tion, we hail thy

a - tion, we hail thy

a - tion, we hail thy

39

Four vocal staves and a piano accompaniment. The lyrics are: might! we hail thy. The piano part continues with the same accompaniment pattern. The vocal parts have a slight melodic rise on the word 'might!'.

might! we hail thy

might! we hail thy

might! we hail thy

might! we hail thy

might, god - - - dess

might, god - - - dess

might, god - - - dess

might, god - - - dess

*ff*

bright, we hail thy

bright, we hail thy

bright, we hail thy

bright, we hail thy

## Moderato.

might! \_\_\_\_\_

might! \_\_\_\_\_

might! \_\_\_\_\_

might! \_\_\_\_\_

Moderato. (♩ = 72)

*dim.* *mf*

## Solo.

*mf*

In thy train are Gra - ces at - tend - ing,

## Solo.

*mf*

In thy train are Gra - ces at - tend - ing,

## Solo.

*mf*

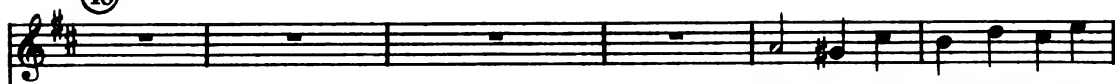
In thy train are Gra - ces at - tend - ing,

## Solo.

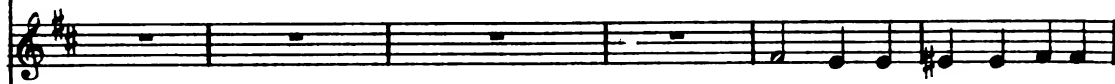
*mf*

In thy train are Gra - ces at - tend - ing,

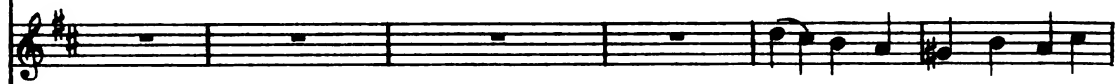
(40)



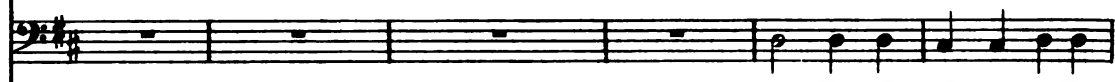
Here at thy feet thy fa-vor



Here at thy feet thy fa-vor

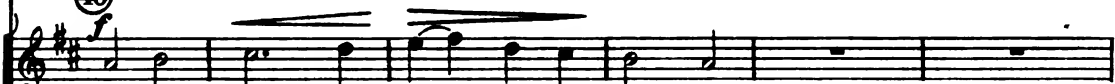


Here at thy feet thy fa-vor



Here at thy feet thy fa-vor

(40)



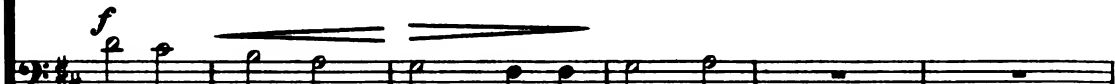
In thy train are Gra - ces at - tend - ing,



In thy train are Gra - ces at - tend - ing,



In thy train are Gra - ces at - tend - ing,



In thy train are Gra - ces at - tend - ing,

Chorus.



we im-plore,— See, *f*

we im-plore,— See, *f*

we im-plore,— See, *f*

we im-plore,— See, *f*

Here at thy feet thy fa-vor we im-plore,— *f*

Here at thy feet thy fa-vor we im-plore,— *f*

Here at thy feet thy fa-vor we im-plore,— *f*

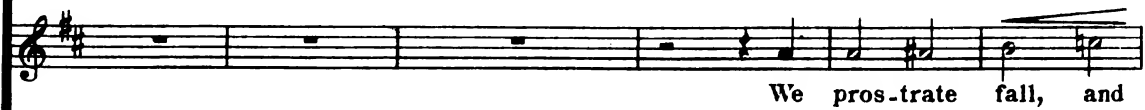
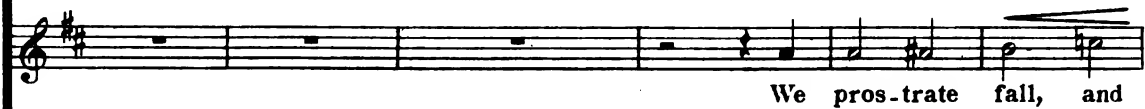
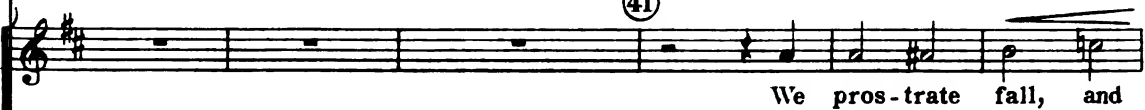
Here at thy feet thy fa-vor we im-plore,— *f*

The piano accompaniment at the bottom features a melody in the right hand and a harmonic accompaniment in the left hand, both in G major. The melody is marked with a forte (*f*) dynamic and includes a fermata over the final measure.

④



④



## Soprano Solo.

M *dolce*

For e'en the low -

ar - dent - ly a - dore!

ar - dent - ly a - dore!

ar - dent - ly a - dore!

ar - dent - ly a - dore!

liest in hu-man sta - tion May know of joy the di -

E'en the

E'en the

E'en the

E'en the



(42)

vine in - spi - ra - tion,  
 low - liest in hu - man sta - tion, - If thou be -  
 low - liest in hu - man sta - tion, - If thou be -  
 low - liest in hu - man sta - tion, - If thou be -  
 low - liest in hu - man sta - tion, - If thou be -

stow on him thy fa - vor  
 stow on him thy fa - vor  
 stow on him thy fa - vor  
 stow on him thy fa - vor

[illegible]

might, queen of cre - a - tion,

might, queen of cre - a - - - - - tion,

might, queen of cre - a - - - - - tion,

might, queen of cre - a - - - - - tion,

*mf*

K

**Soli.**

queen of cre - a - tion, we hail thy might!

queen of cre - a - tion, we hail thy might!

queen of cre - a - tion, we hail thy might!

queen of cre - a - tion, we hail thy might!

*p*

*legato*

**Chorus.**

Queen of cre - a - tion, god -

Queen of cre - a - tion, god -

Queen of cre - a - tion, god -

Queen of cre - a - tion, god -

*mf*

*f*

*mf*

- dess bright, Queen of cre -

*mf*

- dess bright, Queen of cre -

*mf*

- dess bright, Queen of cre -

*mf*

- dess bright, Queen of cre -

*f*

Four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature has three sharps (F#, C#, G#). The lyrics are: a - tion, we hail thy. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

a - tion, we hail thy

a - tion, we hail thy

a - tion, we hail thy

a - tion, we hail thy

Four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature has three sharps (F#, C#, G#). The lyrics are: might! we hail thy. Measure 39 is marked with a circled '39'. The piano part continues with a similar accompaniment pattern.

might! we hail thy

might! we hail thy

might! we hail thy

might! we hail thy

might, god - - - dess

might, god - - - dess

might, god - - - dess

might, god - - - dess

*ff*

bright, we hail thy

bright, we hail thy

bright, we hail thy

bright, we hail thy

*ff*

Moderato.

might!

might!

might!

might!

Moderato. ( $\text{♩} = 72$ )

*dim.*

*mf*

Solo.

*mf*

In thy train are Gra - ces at - tend - ing,

Solo.

*mf*

In thy train are Gra - ces at - tend - ing,

Solo.

*mf*

In thy train are Gra - ces at - tend - ing,

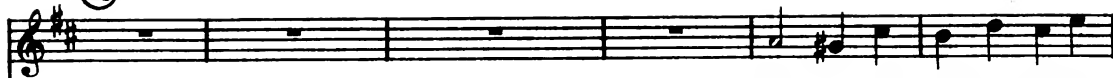
Solo.

*mf*

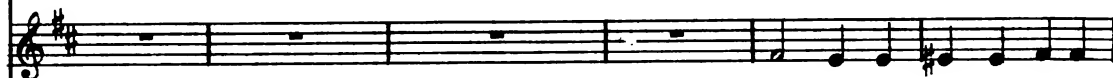
In thy train are Gra - ces at - tend - ing,

*p*

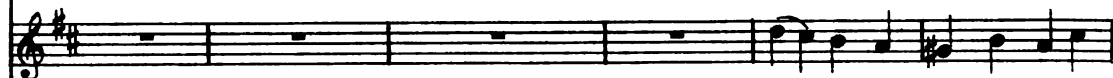
(40)



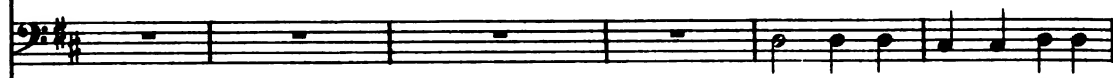
Here at thy feet thy fa-vor



Here at thy feet thy fa-vor



Here at thy feet thy fa-vor



Here at thy feet thy fa-vor

(40)



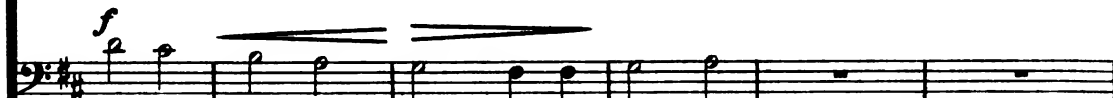
In thy train are Gra - ces at - tend - ing,



In thy train are Gra - ces at - tend - ing,



In thy train are Gra - ces at - tend - ing,



In thy train are Gra - ces at - tend - ing,

Chorus.



we im-plore,— See, *f*

we im-plore,— See, *f*

we im-plore,— See, *f*

we im-plore,— See, *f*

Here at thy feet thy fa-vor we im-plore,— *f*

Here at thy feet thy fa-vor we im-plore,— *f*

Here at thy feet thy fa-vor we im-plore,— *f*

Here at thy feet thy fa-vor we im-plore,— *f*

Piano accompaniment with chords and arpeggios.

Detailed description: This is a musical score for four voices (Soprano, Alto, Tenor, Bass) and piano. The key signature is one sharp (F#), and the time signature is 4/4. The first four staves are for the voices, each with the lyrics 'we im-plore,—' and a dynamic marking of *f* (forte) at the end. The next four staves are for the voices, each with the lyrics 'Here at thy feet thy fa-vor we im-plore,—' and a dynamic marking of *f*. The final staff is for the piano accompaniment, featuring chords and arpeggios.



(41)

all man-kind in thy wor-ship are bend-ing,

all man-kind in thy wor-ship are bend-ing,

all man-kind in thy wor-ship are bend-ing,

all man-kind in thy wor-ship are bend-ing,

(41)

We pros-trate fall, and

We pros-trate fall, and

We pros-trate fall, and

We pros-trate fall, and

## Chorus.

all hail to thee, all hail, O goddess ascend-ing!

all hail, all hail, O goddess ascend-ing!

all hail, all hail, O goddess ascend-ing!

all hail, all hail O goddess ascend-ing!

(36)

Teach ev'-ry heart the spell of thy su-preme de -

Teach ev' - ry heart the spell of thy su-preme de -

Teach ev' - ry heart the spell of thy su-preme de - *dolciss.*

Teach ev' - ry heart the spell of thy su-preme de -

*I sempre p*

light! Bless - ings fol - low thy

*sempre p*

light! Bless - ings fol - low thy

*sempre p*

light! Bless - ings fol - low thy

*sempre p*

light! Bless - ings fol - low thy

might, Fame - be thine nev - er -

might, Fame be thine nev - er -

might, Fame - be thine nev - er -

might, Fame be thine nev - er -

*mf* (37) end - - - ing! Queen of cre -

*mf* end - - - ing! Queen of cre -

*mf* end - - - ing! Queen of cre -

*mf* end - - - ing! Queen of cre -

a - - tion, queen of cre - a - tion, we hail - thy  
 a - - - - - tion, queen of cre - a - tion, we hail - thy  
 a - - - - - tion, queen of cre - a - tion, we hail - thy  
 a - - - - - tion, queen of cre - a - tion, we hail thy

might, queen of cre - a - - - - tion,  
 might, queen of cre - a - - - - tion,  
 might, queen of cre - a - - - - tion,  
 might, queen of cre - a - - - - tion,

K

**Soli.**

queen of cre - a - tion, we hail thy might!

queen of cre - a - tion, we hail thy might!

queen of cre - a - tion, we hail thy might!

queen of cre - a - tion, we hail thy might!

*p*

*legato*

**Chorus.**

Queen of cre - a - tion, god -

Queen of cre - a - tion, god -

Queen of cre - a - tion, god -

Queen of cre - a - tion, god -

*mf*

*f*

*mf*

- dess bright, Queen of cre -

- dess bright, Queen of cre -

- dess bright, Queen of cre -

- dess bright, Queen of cre -

*f*

Four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat). The lyrics are: a - tion, we hail thy. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

a - tion, we hail thy

a - tion, we hail thy

a - tion, we hail thy

a - tion, we hail thy

Four vocal staves and a piano accompaniment. Measure 39 is marked with a circled '39'. The lyrics are: might! we hail thy. The piano accompaniment continues with a similar pattern of eighth notes and chords.

might! we hail thy

might! we hail thy

might! we hail thy

might! we hail thy

might, god - - - dess

might, god - - - dess

might, god - - - dess

might, god - - - dess

*ff*

bright, we hail thy

bright, we hail thy

bright, we hail thy

bright, we hail thy

## Moderato.

might! \_\_\_\_\_

might! \_\_\_\_\_

might! \_\_\_\_\_

might! \_\_\_\_\_

Moderato. (♩ = 72)

*dim.* *mf*

## Solo.

*mf*

In thy train are Gra - ces at - tend - ing,

## Solo.

*mf*

In thy train are Gra - ces at - tend - ing,

## Solo.

*mf*

In thy train are Gra - ces at - tend - ing,

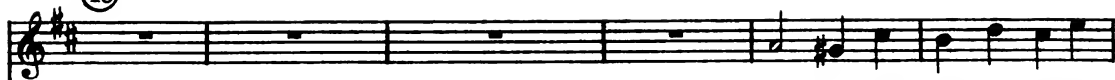
## Solo.

*mf*

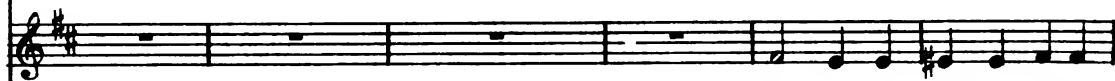
In thy train are Gra - ces at - tend - ing,



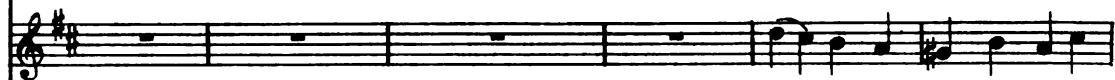
④



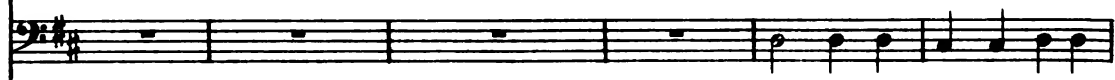
Here at thy feet thy fa-vor



Here at thy feet thy fa-vor



Here at thy feet thy fa-vor



Here at thy feet thy fa-vor

④



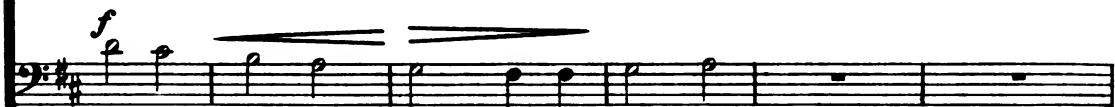
In thy train, are Gra - ces at - tend - ing,



In thy train are Gra - ces at - tend - ing,



In thy train are Gra - ces at - tend - ing,



In thy train are Gra - ces at - tend - ing,

Chorus.



we im-plore, — See, *f*

we im-plore, — See, *f*

we im-plore, — See, *f*

we im-plore, — See, *f*

Here at thy feet thy fa-vor we im-plore, — *f*

Here at thy feet thy fa-vor we im-plore, — *f*

Here at thy feet thy fa-vor we im-plore, — *f*

Here at thy feet thy fa-vor we im-plore, — *f*

The piano accompaniment is written for the left and right hands, featuring chords and arpeggiated figures in the right hand and a steady bass line in the left hand.

(41)

all man-kind in thy wor-ship are bend-ing,

all man-kind in thy wor-ship are bend-ing,

all man-kind in thy wor-ship are bend-ing,

all man-kind in thy wor-ship are bend-ing,

(41)

We pros-trate fall, and

We pros-trate fall, and

We pros-trate fall, and

We pros-trate fall, and

## Soprano Solo.

**M** *dolce*

For e'en the low

ar - dent - ly a - dore!

ar - dent - ly a - dore!

ar - dent - ly a - dore!

ar - dent - ly a - dore!

liest in hu-man sta - tion May know of joy the di -

E'en the

E'en the

E'en the

E'en the

42

vine in - spi - ra - tion,

low - liest in hu - man sta - tion, — If thou be -

low - liest in hu - man sta - tion, — If thou be -

low - liest in hu - man sta - tion, — If thou be -

low - liest in hu - man sta - tion, — If thou be -

stow on him — thy fa - vor

stow on him thy fa - vor

stow on him — thy fa - vor

stow on him thy fa - vor



49

and thy pow'r, — .

stow thy pow'r,

stow thy pow'r,

stow thy pow'r,

*f*

*N p*

In thy train are Gra - ces at - tend - ing, Be -

*p*

In thy train are Gra - ces at - tend - ing, Be -

*p*

In thy train are Gra - ces at - tend - ing, Be -

*p*

In thy train are Gra - ces at - tend - ing, Be -

*p*

fore thee here thy fa - vor we im - plore, See,

fore thee here thy fa - vor we im - plore, See,

fore thee here thy fa - vor we im - plore, See,

fore thee here thy fa - vor we im - plore, See,

*cresc.*  
all man - kind in thy wor - ship are bend - -

*cresc.*  
all man - kind in thy wor - ship are bend - -

*cresc.*  
all man - kind in thy wor - ship are bend - -

*cresc.*  
all man - kind in thy wor - ship are bend - -

*cresc.*



ing, \_\_\_\_\_ We pros - trate fall, we

ing, \_\_\_\_\_ We pros - trate fall, we

ing, \_\_\_\_\_ We pros - trate fall, we

ing, \_\_\_\_\_ We pros - trate fall, we

*f*

(44)

pros - trate fall and ar - - dent -

, pros - trate fall and ar - - dent -

pros - trate fall and ar - - dent -

pros - trate fall and ar - - dent -

*f*

0 *sempre f*

ly a - - dore, we

*sempre f*

ly a - - dore, we

*sempre f*

ly a - - dore, we

*sempre f*

ly a - - dore, we

0 *sempre f*

pros - - trate fall be - - fore

pros - - trate fall be - - fore

pros - - trate fall be - - fore

pros - - trate fall be - - fore

(45)

thee, and ar - dent - ly a - dore,\_\_\_

thee, and ar - dent - ly a - dore,\_\_\_

thee, and ar - dent - ly a - dore,\_\_\_

thee, and ar - dent - ly a - dore,

The musical score for measures 45-48 features four vocal staves and a piano accompaniment. The lyrics are 'thee, and ar - dent - ly a - dore,\_\_\_'. The piano part consists of a flowing sixteenth-note melody in the right hand and a supporting bass line in the left hand.

we pros - - - trate

we pros - - - trate

we pros - - - trate

we pros - - - trate

The musical score for measures 49-51 features four vocal staves and a piano accompaniment. The lyrics are 'we pros - - - trate'. The piano part continues with a similar sixteenth-note melody in the right hand and a supporting bass line in the left hand.

fall, \_\_\_\_\_ and

fall, \_\_\_\_\_ and

fall, \_\_\_\_\_ and

fall, \_\_\_\_\_ and

thee a - - dore. \_\_\_\_\_

thee a - - dore. \_\_\_\_\_

thee a - - dore. \_\_\_\_\_

thee a - - dore. \_\_\_\_\_

thee a - - dore. \_\_\_\_\_

Red \*